

Florida/Caribbean ARCHITECT

Official Journal of the Florida Association of the American Institute of Architects | Winter 2021





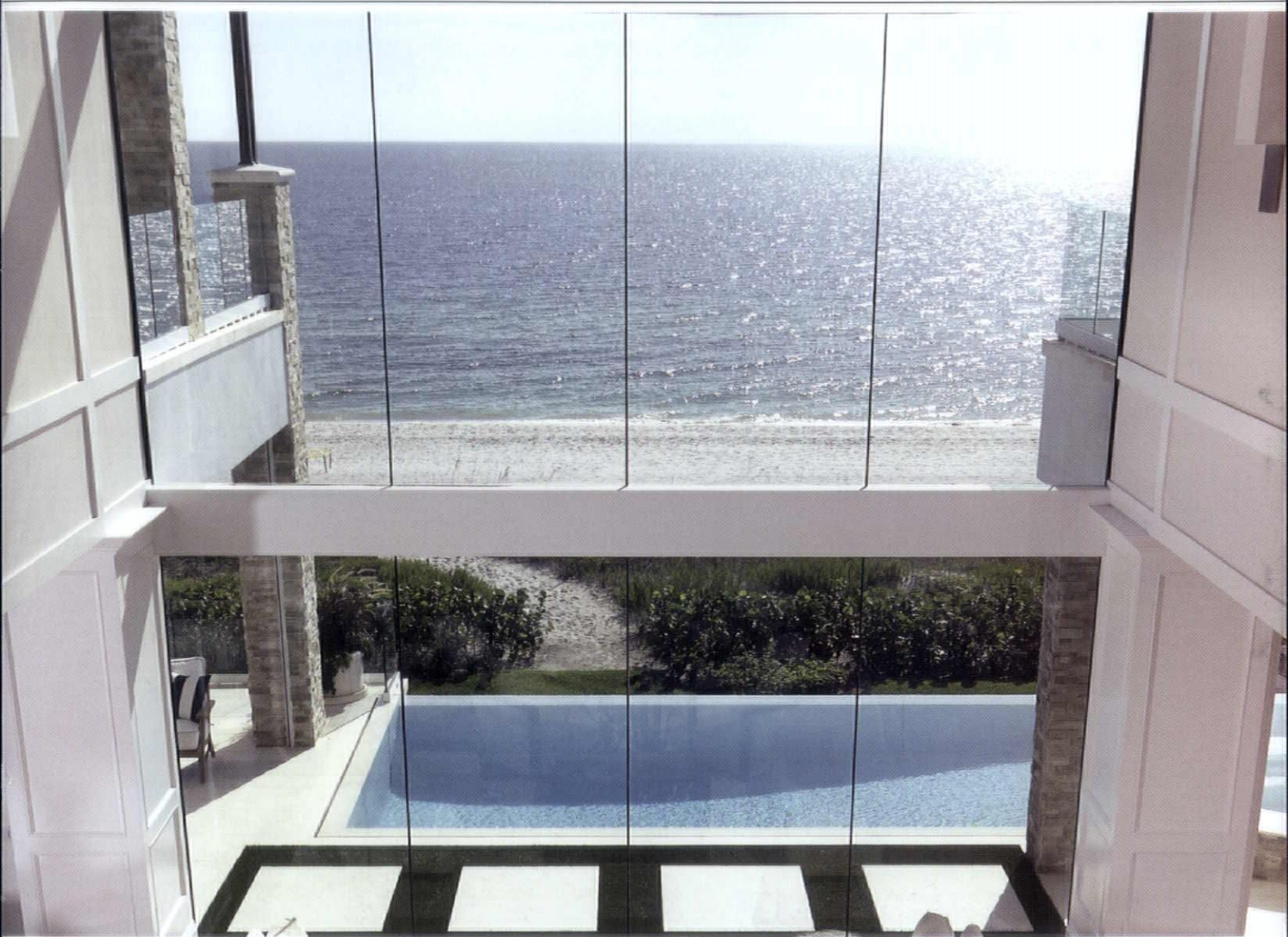
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ARCHITECT PROJECTS

Joe Thomas, AIA, and Allen Birse, AIA, LEED AP, co-founded Birse Thomas Architects, a South Florida-based design studio specializing in socially sensitive and environmentally sustainable design while embracing the modernist architectural approach. After earning architectural degrees from the University of Florida and Florida Atlantic University, the partners have been dedicated to elevating the design standards in the South Florida area. With over 15 years of experience in commercial, residential and interior design projects, they take a holistic pursuit to create unique environments relevant to their place and are deeply responsive to the client's needs. By merging the client's vision, the particulars of the site, and the strength of their combined knowledge, an enduring architecture capable of stimulation and satisfaction emerges. **Deerfield Affordable Housing, page 10.**

Daphne I. Gurri, AIA, LEED AP, is the founder and principal/owner of Gurri Matute. Inspired by the architect's ability to influence the built world, Gurri has dedicated the last 30 years of her professional life to architecture and design. She holds a Bachelor of Architecture from the University of Miami and an M.S. in Advanced Architectural Design from Columbia University. Among her various titles and accolades, Gurri served as the 2020 President of AIA Miami.

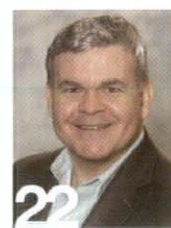
José G. Matute, AIA, CGC, LEED AP, is the principal/owner of Gurri Matute. He has over 35 years of experience as an architect of record in designing large-scale institutional and commercial projects, including aviation, civic/institutional, educational and health care projects. Matute holds a Bachelor of Architecture from the University of Houston's College of Architecture. He is a member of the National Fire Protection Association and has received specialized training on NFPA 101 Life Safety Design (Occupancies) and has also been a licensed general contractor since 1999. **Classroom Addition at Ruth K. Broad Bay Harbor K-8 Center, page 12.**

Jonathan Parks, AIA, founded SOLSTICE Planning and Architecture as a studio for talented problem-solvers working together to advance the principals of building design based on regionalism, cultural history, function, structure and light. Inspired by the craft of building, Parks focuses on revealing each project's inherent beauty to provide a compelling sense of place. He spent the first 10 years of his career working with Charles Moore, FAIA, at Centerbrook Architects and Planners and completed his graduate studies at the University of Pennsylvania. **Sarasota Municipal Auditorium, page 16.**

Jason Jensen AIA, LEED AP, is a St. Petersburg native and joined Wannemacher Jensen Architects in 2002. After gaining experience in New York City, he returned to St. Petersburg, intending to innovate architecture for this generation across Florida. Jensen has extensive experience designing municipal architecture with projects ranging from city halls and fire stations to community centers and parks. A strong advocate for sustainable design, Jensen's design approach focuses on respecting the space and its intended use, relating the building to its site and adding value with a purposeful, thoughtful and memorable design. **Center for Health Equity, page 19.**



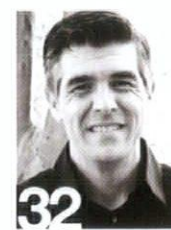
In This Issue FEATURES



Ignacio J. Reyes, AIA, NCARB, LEED AP, is vice president and chief development officer at LEO A DALY in West Palm Beach. He is responsible for all global business development planning, strategy and marketing. Reyes's collaborative leadership style, passion for architecture and project management experience make him an asset to building strong leaders within his firm and building relationships with clients. He is a licensed architect in Florida and Texas with a Bachelor of Architecture degree from Florida A&M University. **A Conversation with Ignacio Reyes, page 22.**



Jeffrey Huber, AIA, Assoc. ASLA, NCARB, LEED AP, is a principal and director of planning, landscape architecture and urban design at Brooks + Scarpa. Huber also serves as an associate professor and director of MetroLAB in the School of Architecture at Florida Atlantic University. A distinguished architect, Huber's work specializes in public realm projects that combine ecological, landscape, urban and architectural design. Huber has advanced sustainability initiatives in soft cities, agricultural urbanism, green school design, missing-middle housing, transit-oriented development, low impact development/green infrastructure and adaptation/transformation design that addresses climate disruption and sea-level rise. **unPLANNingMIAMI, page 28.**



Eric Kleinsteuber, AIA, NCARB, LEED AP BD+C, is the design director and vice president for KMF Architects. A graduate of the School of Architecture at the University of Florida, Kleinsteuber approaches each project as a unique opportunity to combine design and practicality for a diverse client set. He explores materiality and spatial relationships in all projects regardless of scope while retaining budget-friendly and sustainable solutions. **The Leu House Restoration at Leu Gardens, page 32.**

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by SOLSTICE Planning and Architecture.
Photo Credit: Ryan Gamma Photography.

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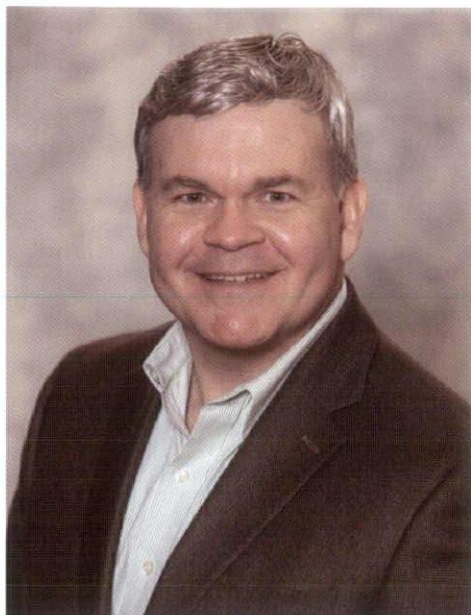


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AIA Florida

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President's Perspective

Ignacio Reyes, AIA, NCARB, LEED AP

WITH OUR COLLECTIVE
EXPERTISE AND
CREATIVITY,
ARCHITECTS CAN BE
THE LEADERS, EDITORS
AND CONTRIBUTORS
THAT WILL SET THE
PACE FOR FUTURE
TRANSFORMATION.

First, I would like to thank you for the honor of serving as your 2021 president. The last year has been utterly transformative, to say the least. The pace at which the events of 2020 have altered our lives was, at moments, breakneck. The new terrain that we face has made planning for the future seem not just challenging, but perhaps a fool's errand. I offer a more hopeful idea. In the face of natural, health, social and political challenges, there are countless opportunities to reevaluate existing practices and programs.

With our collective expertise and creativity, architects can be the leaders, editors and contributors who will set the pace for future transformation.

When engaging social transformation, our profession is led by problem solvers working diligently to create unique viewpoints and formulate new solutions to challenges. As such, we need to be upfront and active in looking for ways to be more inclusive as a profession and find ways that our power to shape the built environment can provide pathways to greater equity for others. We will need to move forward from old paradigms in design and environmental policy to chart new courses for generations to come to accelerate our path to resilience.

How do we transform outdated practices and programs for the future? And how do we convey to the world that the human element of design is necessary and can serve our communities beyond the built environment? We must know our value and communicate it clearly to those who can affect change through grassroots involvement, community service, leadership and innovative artistry. Despite the fast-paced evolution of automation, artificial intelligence (AI) and design technology, architects have a place. Technology may advance our practice, but AI cannot do what humans do. Imagination, emotional resonance, a sense of community and the craft of drawing are unique to people – and necessary to transform for the future. Instead of giving in to the fear of being replaced by technology, we need to embrace opportunities that put architects at the forefront of developing imaginative, community-based approaches to solving our most pressing problems.

As we grapple with the fallout of the pandemic, vast swaths of abandoned buildings left behind by the new wave of remote work will create an inventory of structures to be repurposed. Embrace the freedom of design that comes with new techniques, materials and sustainable practices to demonstrate the fresh possibilities. Make personal connections with practitioners of adjacent fields like land and urban planning to create a flow of dialogue and understanding. Invest in the humanity of your firm and encourage leadership development and communication skills. Create connections with policymakers in your area and convey architects as resources in disaster response and economic development.

In preparation for the 2021 legislative session, I joined our immediate past president, Stephen Panzarino, AIA, and AIA Florida's advocacy team in meeting virtually with legislators to underscore how architects can serve lawmakers as creatives dedicated to solving problems. Architects have the expertise to help inform future policy that responds to core issues such as safety, school design, hospitals, sea-level rise and protecting Florida's coastline. Architects can inform solutions that impact the state's economy and those that affect social equity. Through AIA Florida, we can come together as a unit, refine and elevate our voice, and use the power of artistry to transform our practice. Architects can lead by example, embody resilience and meet the needs of our communities and the ever-changing landscape of tomorrow. Join me in transforming the future through design. ■



Three widths of Snap-Clad panels combine to reduce the magnitude of the Las Vegas Ballpark, named best ballpark by two media groups. "We wanted to break down the module in a varied panel to reduce the overall scale."

-Devin Norton, project designer, HOK San Francisco

Las Vegas Ballpark, Las Vegas Contractor: Southwest Specialty Contractors Architect: HOK, San Francisco
GC: Penta Building Group, AECOM Hunt Owner: Howard Hughes Corp. Photo: alanblakely.com

Snap-Clad

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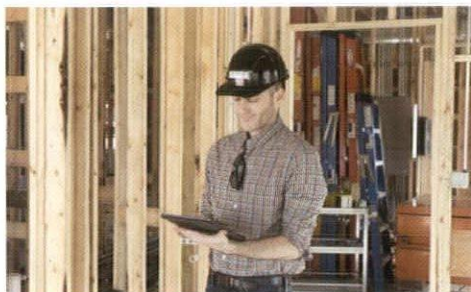


Adam Gayle, AIA, NCA

Adam Gayle, AIA, is the director of architecture at LEVEL Architects + Interiors, where he manages the architecture team and is responsible for the firm's mentorship and development program. A graduate of the first Jacob Leadership Institute class in 2019, Gayle has been actively involved in the AIA for several years and he served as the 2020 AIA Gainesville president. Committed to increasing equity in the profession, Gayle participates in the component's Social Equity Task Force and collaborates with AIA Miami to bring the Black Architects in the Making (BAM) program to Gainesville.

Gayle's most impactful success to date is the AIA Gainesville Ask an Architect program that kicked off in March 2020. Students, currently separated from their physical design studios, are yearning for meaningful connection to their future

profession. The collaboration with AIAS created an open forum for architecture students to ask questions of practicing architects and has helped fill that void. Since its inception, the virtual program has evolved to include Emerging Professionals and AIAS Chapters from across the state representing the University of Florida, Florida A&M University, University of Central Florida and Florida Atlantic University. Even more, the pool of architects participating is nationwide discussing a myriad of themes relating to architecture. "Anyone who spends five minutes conversing with Adam would be hard-pressed not to like him. By participating in his 'Ask an Architect' series, I have been fortunate to witness Adam's deliberate passion and natural ability to foster fellowship among peers, regardless of age or experience," said AIA Tampa Bay past president Patrick Thorpe, AIA. ■



Miyuki Keller, AIA

Miyuki Keller, AIA, joined Architects Lewis + Whitlock as a project manager and architect with over seven years of experience already under her belt. Keller is an ambitious architect known for inspiring colleagues with her determination to deliver high project management and her commitment to serving the AIA. Keller graduated in 2013 and got her license in 2016. She finished her exams in a little over a year and a half and her IDP hours (4,600 of them) in three. What inspired that accelerated path was the desire to maintain momentum. "I had worked so hard to get through school, I wanted to push and get a license and be able to call myself an architect. I value the title and the responsibility and wanted to achieve that goal as soon as possible," she said. Keller has held numerous positions on the AIA Tallahassee board, and most recently served as president. At 29, Keller was the youngest

elected component president in the history of AIA Tallahassee.

She has been active in AIA Florida's advocacy initiatives and annually attends Legislative Day at the Capitol. Most recently, Keller spearheaded AIA Tallahassee's efforts in assisting with AIA Florida's "Call to Action" to protect the Consultants' Competitive Negotiation Act (CCNA). With a passion for mentorship, Keller regularly serves as a guest critic for the Florida A&M University School of Architecture's final reviews and was an integral part of organizing the first FSU, FAMU and AIA Tallahassee joint Master Lecture with over 200 attendees. In her career so far, she has focused heavily on construction administration. Keller noted, "I never hesitate to put on my boots and work through a problem in the field." ■





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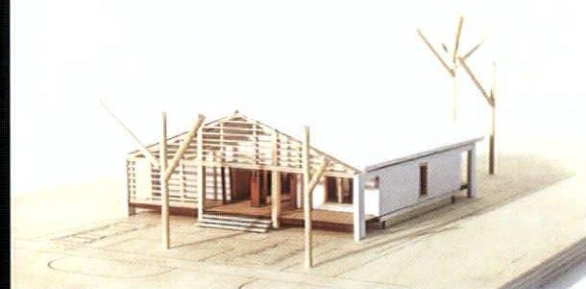


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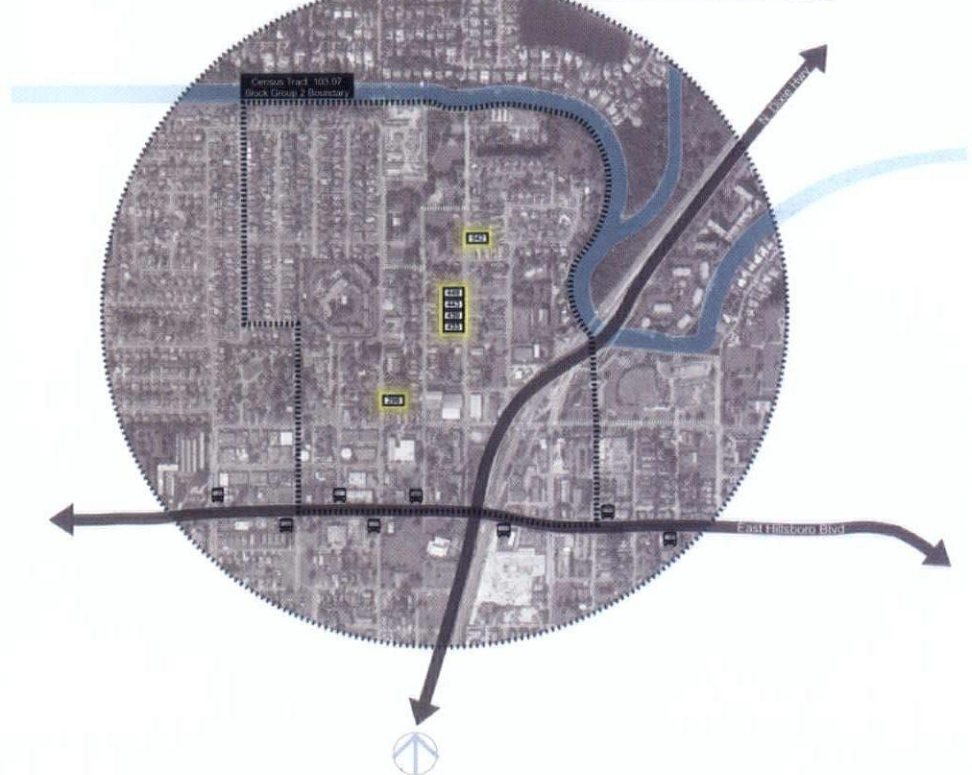
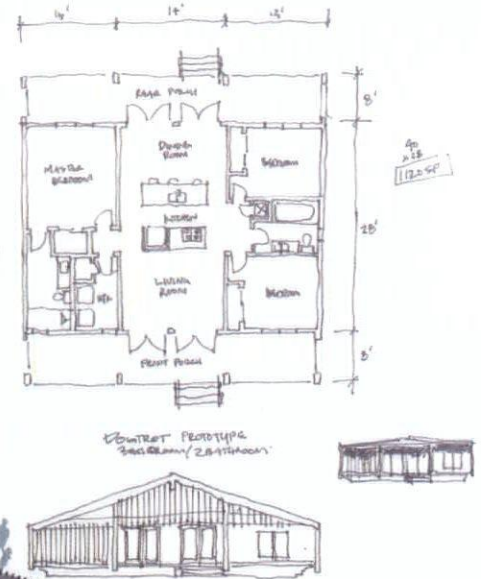
Deerfield Affordable Housing

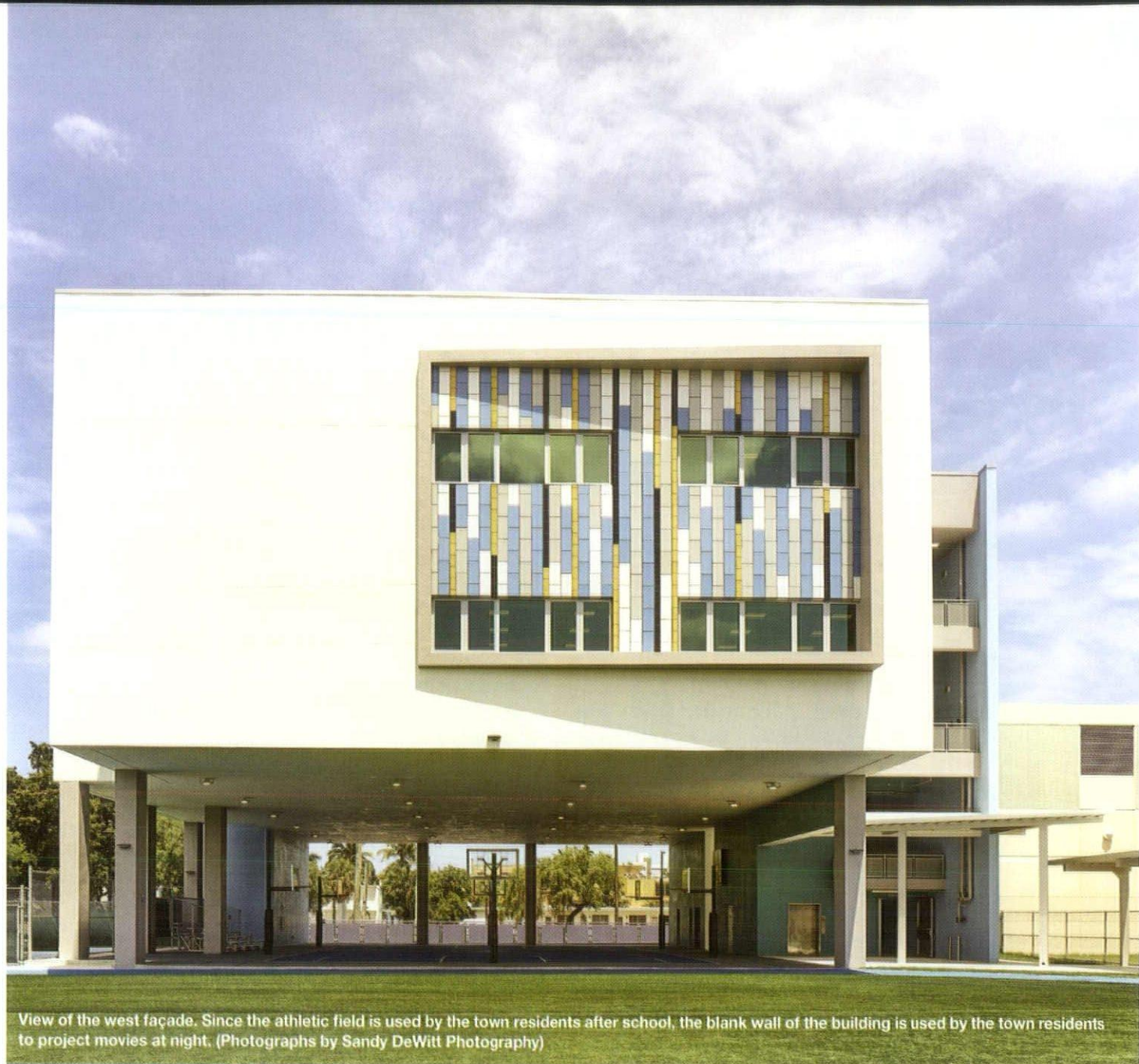
Deerfield Beach, Florida

Birse Thomas Architects | Palm Beach Gardens



Developed for a Broward County affordable housing non-profit, five prototype single-family homes were created for six empty lots that are just a five-minute walk from Deerfield Beach's City Hall, shops and restaurants.





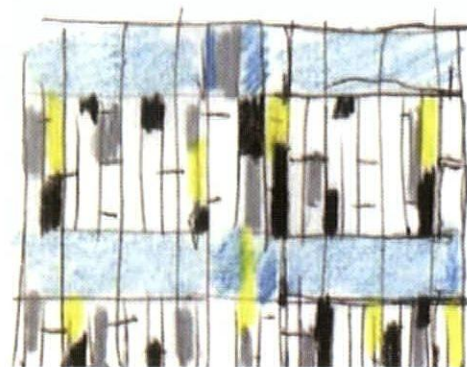
View of the west façade. Since the athletic field is used by the town residents after school, the blank wall of the building is used by the town residents to project movies at night. (Photographs by Sandy DeWitt Photography)

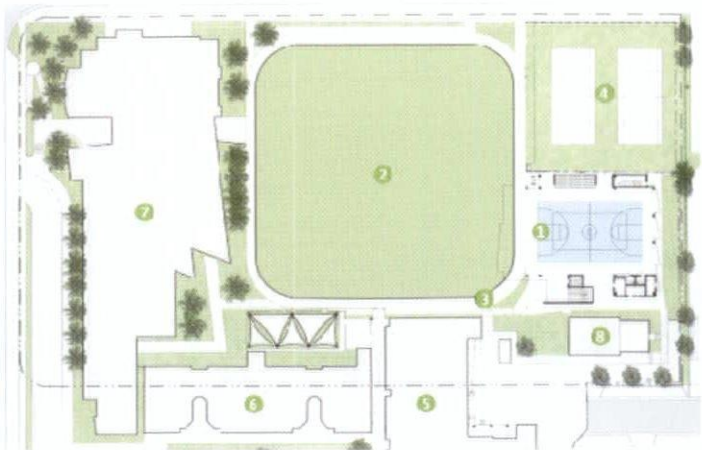
Classroom Addition at Ruth K. Broad Bay Harbor K-8 Center

Bay Harbor Islands, Florida

Gurri Matute PA | Miami

Designed to serve elementary and middle school students and the local island community, the aesthetic of this new three-story, 30,000-square-foot addition was inspired by South Florida's tropical modern vernacular. Vibrant color tiles on the structure's front façade along with clean, concise lines are meant to be inviting to the students.



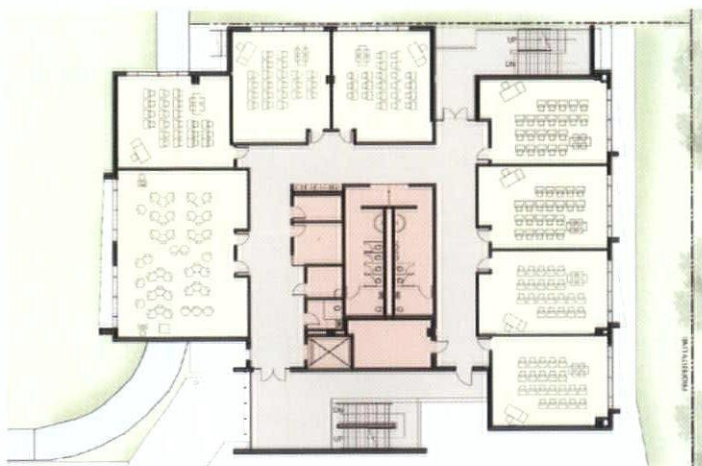
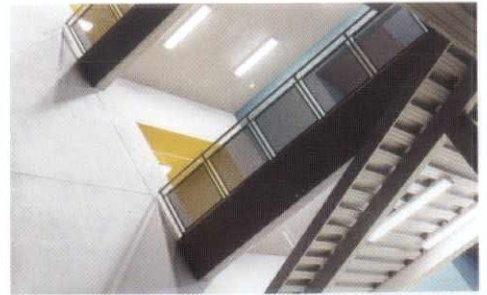


SITE PLAN / GROUND FLOOR PLAN



LEGEND

- 1 Proposed Project Site
- 2 Existing Sports Field
- 3 Existing Running Trac
- 4 Existing Tennis Court
- 5 Building 03
- 6 Building 04
- 7 Building 08
- 8 Building 09



TYPICAL FLOOR PLAN (2ND - 3RD FLOORS)



LEGEND

- Circulation
- Classrooms
- Building Core



The classroom addition pivots away from the typical tilt-up façade by adding color, materiality and depth. Further, due to limited open space in the town of Bay Harbor, the project doubles as a public park, and the blank sections of the façade serve as a screen for movie nights and other community presentations.

The program's site was exceptionally tight, and accommodating the need for an open, column-free recreational space on the ground level was the primary design challenge. Incorporating a basketball court, bleachers and a scoreboard required the use of long structural steel beams with no intermediate support columns. In doing so, the designers formed a cantilevered extension of the building, providing shade to parts of an existing running track adjacent to the court. Creating covered play as a design solution successfully maximizes the land-use in its urban setting while meeting the students' educational needs.

The second and third floors of the project include classrooms, a multi-purpose space that doubles as a science lab, restrooms, offices and support spaces. The interior finishes' color palette continues to reference island hues with various blues, bright green and yellow. The design uses passive sustainability techniques by maximizing natural light in all the occupied spaces, cross ventilation in corridors and basketball court, vertical circulation and window overhangs. ■

General Contractor: Link Construction Company,
MEP Engineer: Louis J. Aguirre and Associates,
P.A., **Structural Engineer:** Donnell, Duguense &
Albaisa Engineers, P.A., **Civil Engineer:** Aviño and
Associates, Inc., **Photographer:** Sandy DeWitt
Photography



As the main entrance, it was important for the West façade to have a lot of movement, deep shadows, and lots of color. A canopy was added to the right, to provide continuous protection for the students from the sun and rain.



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Highland Recreation Center, Largo, FL



From One Architect To Another

"I am very pleased with the finished product and particularly appreciated your approach to preconstruction which understood and respected our design intentions. You offered many smart solutions along the way that resulted in cost savings without diminishing durability, efficiency or conceptual integrity."

— John Curran,
ASD/Sky (formerly Gould Evans)



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Sarasota Municipal Auditorium Restoration

Sarasota, Florida

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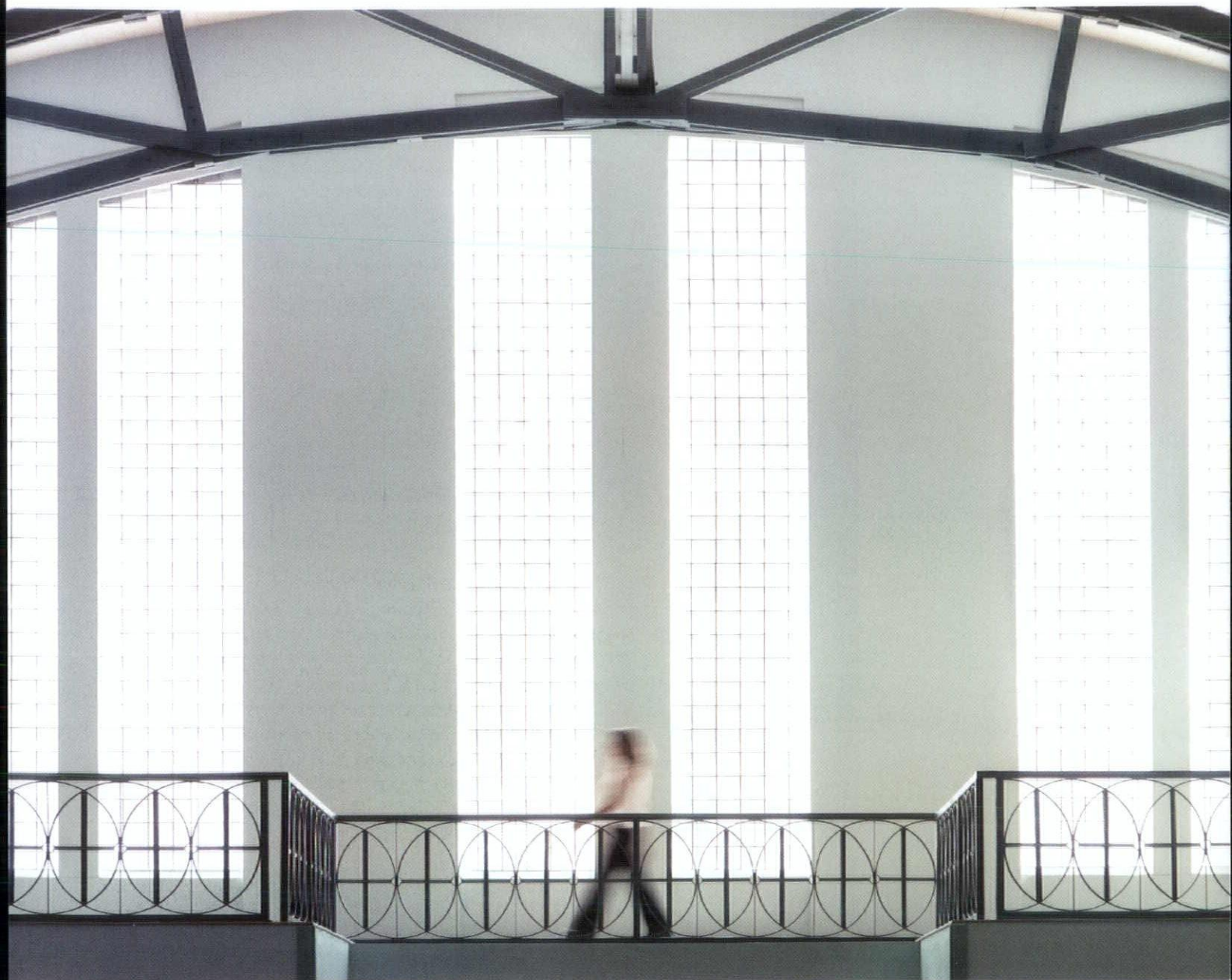
Architects Thomas Reed Martin and Clarence A. Martin designed the Sarasota Municipal Auditorium and incorporated a blend of art deco and streamline moderne elements. With over 100,000 visitors per year, this historic, Depression-era icon in downtown Sarasota needed repair.

Of note is its 1,500-square-foot art deco stage. Completed in 1938 as part of President Roosevelt's Works Progress Administration project, the auditorium is one of only a few art deco structures in the area and earned its place on the U.S National Register of Historic Places in 1995. Over the years, Sarasota Municipal Auditorium served as Army and Navy Club during World War II. It hosted the Florida West Coast Symphony, the Miss Florida pageant and numerous area high school homecomings and proms, continually serving its original function as a social gathering space. Despite previous

renovations and restorations, material failure, water intrusion, termite damage and critical structural issues had been ignored. Funded by a \$500,000 historic preservation grant from the state of Florida and completed over the course of a year, the design team updated the foundation and glazing and addressed interior renovations and ADA compliance.

The restoration honors the existing architecture and strengthens it for decades of future use. By relying on photographs, drawings and historical documents, the design team focused on remaining true to

the architects' initial intent. All the original glass blocks were repointed and cleaned, and the stucco work was repaired. The architect installed historically accurate yet impact-resistant windows created by a local metal fabricator, matching the 1930s design. Entrances were updated with accessible ramps and stainless-steel railings. The 50-year-old roof was replaced. The kitchen, bathrooms and entrances were also reimagined for accessibility, incorporating clean lines to complement the modern art deco design. Due to its bayfront location, water-proofing was a vital component of the project. ■



General Contractor: DM Constructors LLC
MEP Engineer: Crawford Williams Engineering Inc.
Structural Engineer: Hees & Associates
Window Manufacturer: Kinney-Johnson Fabricators
Photographer: Ryan Gamma Photography

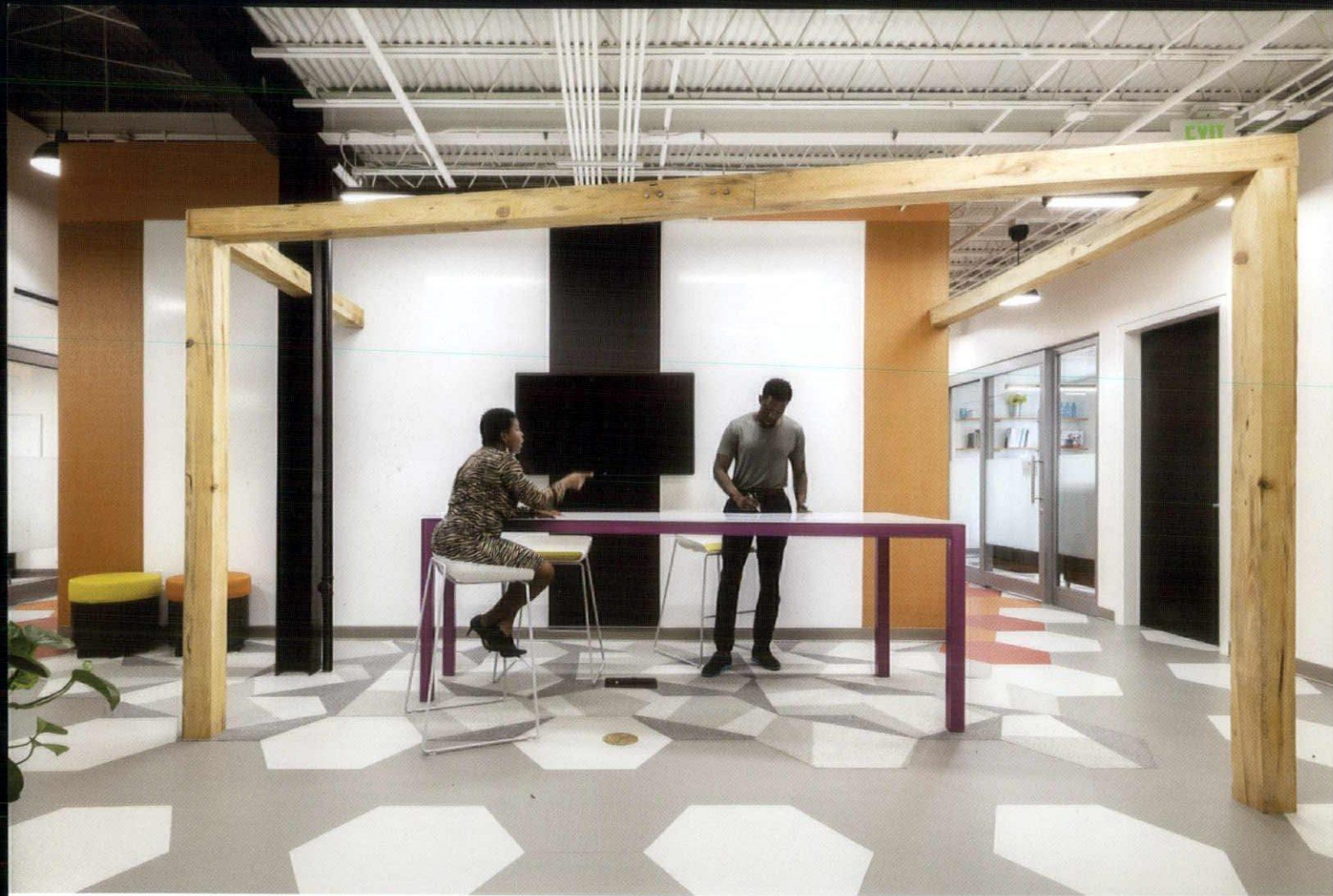


Center for Health Equity

St. Petersburg, Florida

Wannemacher Jensen Architects |
St. Petersburg

Once a thriving community, the consequences of racial inequity have left many South St. Petersburg buildings abandoned, and the area designated an official food desert. The renovation of a 23,250-square-foot 1960s Publix is a strategic repurposing of an abandoned space to promote economic and community development in an underserved Pinellas County neighborhood.



The Center for Health Equity was designed as a dedicated space to create fellowship and solve community issues on neutral ground. Internally, the center convenes local business partners, collects data and acts as an incubator for nonprofits with a goal of normalizing interracial dialogue, increasing collaboration and accelerating social change. Accordingly, the repurposed space needed to be flexible and convertible, accommodating the creation of separate meeting spaces, large and small, and be able to do so in a short time. However, the existing retail structure would not allow the weight of typical partitions.

The design and construction teams collaborated closely and created mechanical solutions that did not overstress the existing framework. The primary solution was the unique use of the acoustical curtains as partitions. The design configures four seven-layer acoustical curtains to provide up to six breakout rooms and still allow for additional interstitial space. A notably large and atypical installation of acoustical curtains, it enabled the center to serve a much bigger program with half the space and kept the renovation within the existing spatial envelope.

The most visually striking element of the design is the repurposed façade, representing the idea that perspectives can come together to create a new pattern. Parametric modeling was used to develop its metal panel pattern. The design team created the scripts and dimensioned schedules of cladding that was then directly integrated shop drawings, creating significant time-savings.

Since the center was completed, the city has taken steps to repurpose a similar empty retail strip less than a mile away, suggesting that having a place that prioritizes equity has accelerated local development efforts. ■



General Contractor: WJ Create
MEP Engineer: Voltair Consulting Engineers
Structural Engineer: Master Consulting Engineers
Civil Engineer: Vickstrom Engineering Services
Materials: Gerriets International, Imetco Legacy, Shaw Configure, Armstrong Soundscapes Blades, Steelcase Privacy Wall
Photographer: Ryan Gamma



A Conversation with Ignacio Reyes, AIA, NCARB, LEED AP

Diane Greer, Contributing Editor



This is the fourth in *Florida/Caribbean Architect's* series of conversations with Florida architects who have distinguished themselves as designers, educators, planners, business administrators, government officials and supporters of AIA Florida and its mission. The concerns these architects have expressed range from the environment to energy issues and from legislative issues affecting all Florida practitioners to the needs of local communities. This discussion with Ignacio Reyes, AIA, makes it clear that he has serious concerns about public health and safety and the architect's role in dealing not only with immediate concerns like global warming but with those things down the road that we cannot predict.

Twenty-seven years ago, I had the pleasure of teaching the history and theory of architecture to students at Florida A&M University. Ignacio was one of my students. Today, he is the incoming president of AIA Florida. I was interested in hearing how he made it all happen.

The View From A Seawall

Ignacio Reyes's biography is not lengthy or filled with accolades. His story is that of

being a first-generation American. As the son of immigrants, he faced the challenge of overcoming poverty, working his way through FAMU School of Architecture, graduating magna cum laude in 1993. His desire to help shape the environment in some positive way emerged from his teenage pastime of sitting on a South Florida seawall sketching buildings. "Drawing these buildings, I wondered what I would have done differently. I loved challenging preconceived ideas and offering different solutions." That has remained one of his lifelong ambitions.

Can Architecture Save the World?

I asked Ignacio what he thought his life and career would be like when he entered FAMU's architecture program. Fame and fortune? Sketching the occasional esquisse on a cocktail napkin? Saving the world from bad design?

"I had long heard all the stories about low pay and long hours, but I was ready and willing to work hard for a modest living. I enjoyed innovative concepts, especially when it came to designing buildings. I was always attracted to community projects or joint commercial and public projects that can impact many people. As for a goal, I hope to have some creative impact on the built environment that will stand the test of time."

Cultural Expression: It's a Beautiful Thing!

I shared a quote written by an AIA Florida member that I had published years earlier in this magazine. "A sincere concern for the long-term effect of our architectural decision-making is cultural responsibility in the most fundamental sense." In today's chaotic world, I asked Ignacio if the quote was still applicable or if another word could or should be substituted for "cultural?"

The words "culture" and "cultural" had come up a lot in our discussion, and Ignacio referenced "cultural experience," "cultural expression," "community culture,"

"historical, cultural patterns," etc. Clearly, culture is essential in his architectural work, from design to community planning.

"To a great extent, we are what we build."

"I believe architecture plays a fundamental role in culture, whether by responding to a particular cultural experience or helping to shape new cultural expressions. The architecture of ancient societies helps us gain insight into its people's culture in profound ways, perhaps more than any artifact. To a great extent, we are what we build. I think the same is true in today's world, and I wonder what our architecture will tell future societies about us.

"Architecture is often used to convey cultural identity or to give voice to cultural expression. For example, power is a cultural expression seen in the gleaming towers in our urban cores. I think that architecture that is devoid of context or character can harm a culture by creating buildings that leave communities uninspired or disconnected. I believe that more architects are now looking for ways to enhance communities and capture those communities' cultural expressions. I see the wellness initiatives for the built environment working toward closing holes between architecture and community culture, unifying our daily activities with both the built and natural environments.

"With the substantial concerns about social equity that are happening right now, architects have an opportunity to look at how what we build impacts where we live. Sometimes the smallest issues can affect lifestyle concerns. What happens five feet from the property line? How are we addressing open spaces, connections and context? How are we installing community pride? All of this should be part of the design/planning process."

Planning for What You Can't See

The pandemic makes LEO A DALY's mission



Reyes giving a tour of the LEO A DALY office.

both timely and urgent. The company website is impressive in terms of research areas and the number of white papers that deal with post-pandemic issues, some of which seem almost futuristic. Topics include things like “increasing winter humidity in buildings to reduce the spread of COVID-19” or “how can design contribute to the fight against hunger.” These are subjects not commonly seen on architecture websites, which does not mean it is not the concern of many designers. This research evokes an image of looking toward the architecture profession to save the world.

The question I wanted to pursue with Ignacio was really this: In a world where these concerns had already been addressed, would the current pandemic be less of a nightmare?

“It’s hard to convince a potential client of the importance of planning for future unforeseen disasters, but I think more could have been done from a social perspective to help mitigate the threat of our current situation. Architects and the design community can, and should, be problem solvers. We all remember the success this country had in controlling the deadly Ebola outbreak. The idea of a pandemic is not new. For example, our firm was critical in designing the bio-containment unit at Nebraska Medicine that led the way in dealing with containing pathogens and saving lives. That said, I believe that we need to look at each individual crisis’s unique conditions and deal with them accordingly. The impact, I am sorry to say, of the current pandemic

will probably be long-lasting, particularly regarding school, workplaces and at-home offices. Remote education and work may be with us long into the future.”

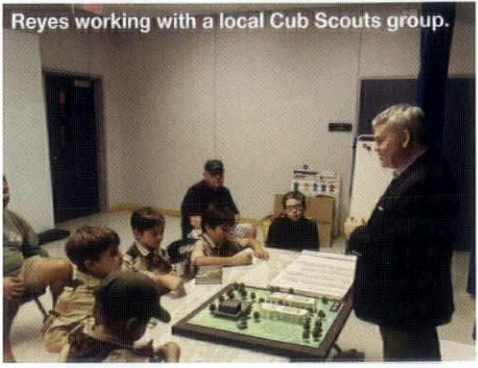
The Challenge of Uncertainty

When asked about the country’s political instability and how it has affected his company, and his job, in particular, Ignacio verified what most of us already know. Most businesses abhor uncertainty. “When the political climate is so challenging and polarizing, it becomes difficult to forecast the likelihood of business outcomes. The problem is worse when your firm operates internationally, as we do. The rapid changes and confrontations we have seen with traditional allies can shake up your business planning, and you cannot divorce yourself from the world-at-large or politicians’ actions.

“For years, I practiced in Florida while the seas were rising. Conversations about climate change were not allowed. Through numerous engagements and powerful advocacy by AIA Florida, we were finally successful in opening minds. In my job, I try to operate with everyone openly and understand that we all have different experiences that shape our opinions.”

He is charged with “heading all global business development strategy, coordination, marketing and positioning” for the company in his current position with LEO A DALY. Ignacio confirmed a heavy travel schedule with as many as 47 business trips in one calendar year, including all 50

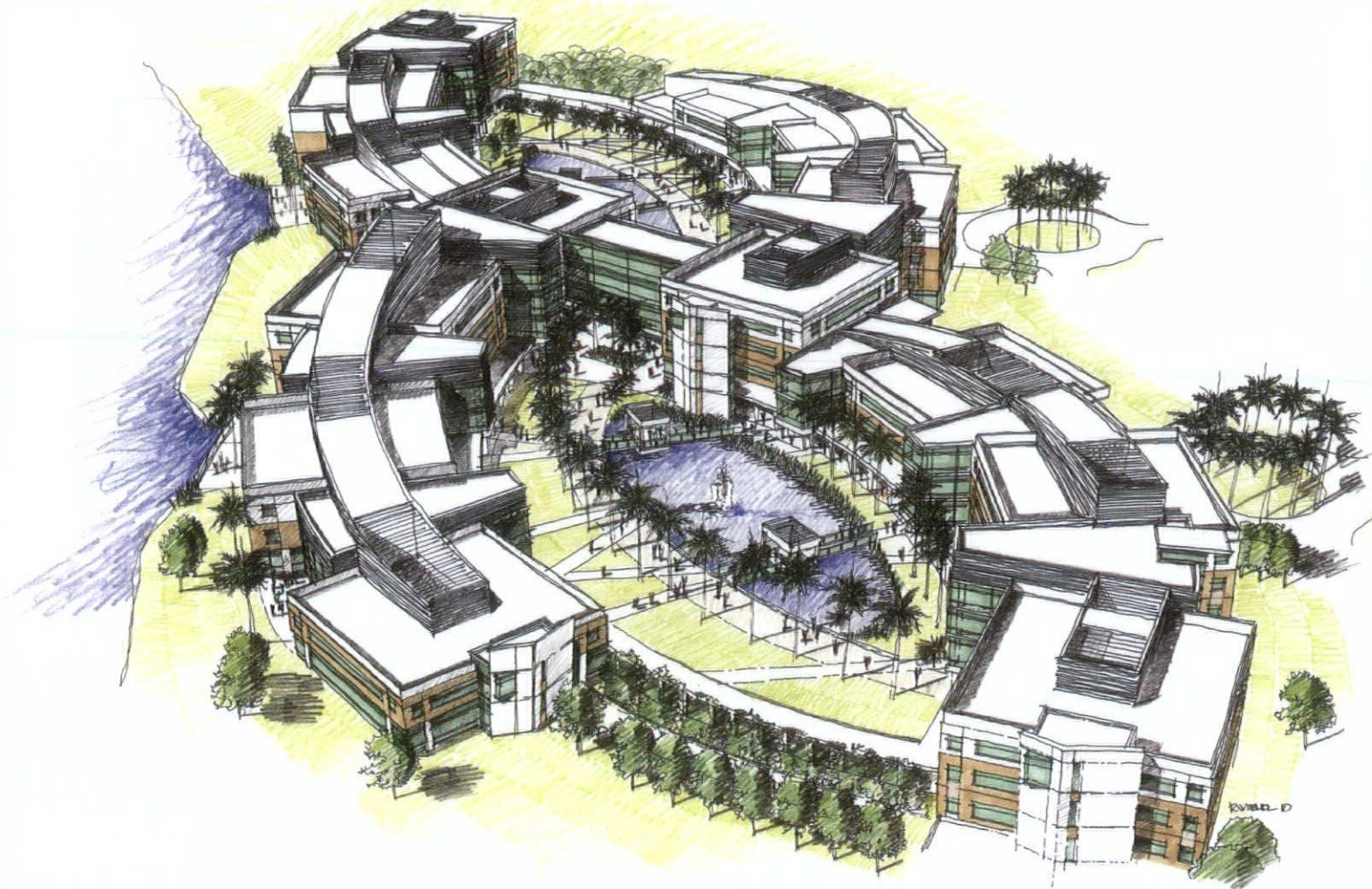
states and international destinations. “I am fortunate that my company’s president supports the way I work, including my AIA Florida activities. Leo Daly was a state AIA leader in Arizona, and he understands my commitment to work and the state association. My family is with me every step of the way, and without the hard work and support of my wife and children, managing my time would be a lot harder. They make me look good!”



A Favorite Moment Shared

In an online interview, he was asked about a favorite moment in his career. He answered that it was “winning a massive bio-medical facility against all odds. Naturally, I wanted the details, and here they are slightly condensed. “Our firm learned about a potential large-scale biomedical facility that was coming to the west coast of Florida. The magnitude of the project was hundreds of thousands of square feet.”

“We began to prepare for the initial meetings to realize that no one had any idea who we were. As we developed a relationship with



This sketch of the "confidential research campus" that the team at LEO A DALY worked on was created by its designer, team member Ron Wiendl, AIA.

the client, we learned that a competitor provided free programming advice for nearly two years, insinuating a deep connection and a sense of obligation. That is the 'against all odds' part of the story. But we persisted, and I saw first-hand the life-saving research the institute was doing. It was profoundly moving and reinforced my belief that architects have a role in shaping the spaces that can shape our lives and enhance the outcomes.

"While our firm did not have the same portfolio or notoriety in the specific market sector, we could approach the project from the lens of understanding the impact the project and its people would have on the world. For me, it became very personal. I wanted to help these scientists achieve their mission to cure human disease. When we were selected for the commission, the client said it was clear that we understood their goals on a deep level, beyond the architecture or the labs. We shocked the architecture community when we were awarded the commission. We surprised ourselves, but we were sure we knew what the client wanted.

"Sadly, a change in Tallahassee's political leadership saw the funding cut and the project was not built in Florida. The project, a confidential research campus, was ultimately built in the Northeast. I am still proud of how our team of architects worked to connect with the client and understand the essence of the mission, not just the building. It was a great moment for the team!

Simply MFP

I asked Ignacio what action he would take if he sought to influence a potential client about the importance of "planning for future unforeseen disasters." What would be stressed right out of the gate? The immediate response involved initiating a conversation about maximum value opportunity and flexibility early in the design process. "As we have seen, things can change rapidly, and it's incredibly hard to predict outcomes. If we work toward planning for potential changes through maximum flexibility planning, it can help ensure maximum value for the client. Looking at projects through the lens of modularity and flexibility can help architects design structures that have the potential to be responsive to improbabilities. It's not an easy thing to predict."

We're All in This Together

I asked Ignacio if his graduation from a historically Black university impacted his life and career, particularly in terms of the Black Lives Matter movement and specifically in terms of minority representation in the AIA.

"My education at Florida A&M allowed me to understand design and problem-solving in its purest sense. It also exposed me to a rigorous technical education. But, in the broader sense, attending an HBCU most definitely had an impact on my thinking and perception about minority concerns." Ignacio's upbringing in poverty as the son of immigrants had already given him an open-minded attitude toward racial differences. But, at FAMU, he had the opportunity of hearing his fellow students explain the challenges they faced daily. That really galvanized his belief that inequality is systemic and structural. Statistics indicate that over 40% of Black architecture graduates come from just seven HBCUs. Because there is so little connectivity between architecture firms and the Black community, many students cannot find summer internships, making them less marketable after graduation. Ignacio



Reyes with AIA Palm Beach members and students visiting with legislators during AIA Florida's Legislative Day.

suggested that firms might implement summer internship programs for Black students.

"I recognize it's a small piece of a much larger issue. But I think establishing a pipeline of new Black graduates into the workforce could be a real start toward transforming the culture in architecture firms across the country."

And, Another Thing

"Soon after getting my license, I won a design competition for the complete makeover of a commercial mixed-use center in Boca Raton. I was with Gee & Jenson at the time, and I was initially tasked with coming up with ideas. Rather, I went ahead and designed a completely new space with a different feel. All my perspectives were done the old-fashioned way with large grids using pencil on Mylar. Later, I was designer and project manager for a major repurposing of an early 1900's warehouse in Galveston. It was slated to become a modern cruise terminal that had to be completed, from the inception of design to receiving its first 3,000-passenger ship in 11 months. And we made it. These projects, and others like them, gave me a strong interest in repurposing buildings. Today, I am passionate about the subject. Not only is it a better sustainability profile to reuse existing buildings, but it is also incredibly challenging to design within stringent constraints. Remember the kid on the seawall who liked to change things?"

Last, But Absolutely Not Least

My impression is that while Ignacio is an architect who always wanted to practice his craft, in reality, he is much more an advocate for the profession. My sense is that he understands, better than most, the importance of research, planning, and generally promoting the importance of looking to the profession of architecture, like a science. Society may be nearing a point where architects join the scientific efforts to plan for the future. That refers to all kinds of buildings, not just hospitals and schools. It includes factories, offices, even the buildings we live in.

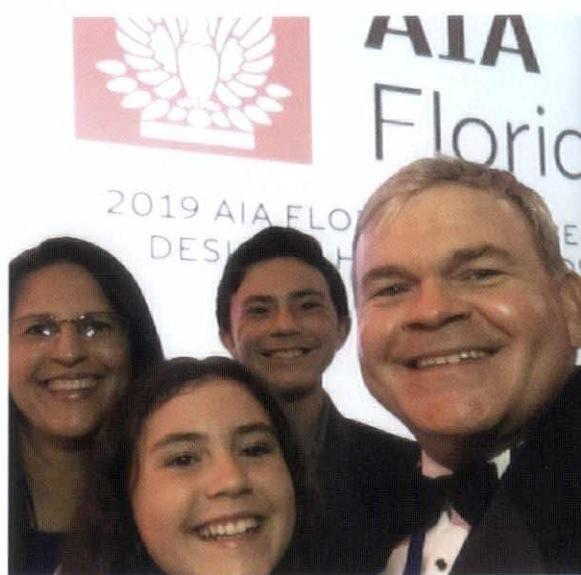
When he was awarded the Anthony "Tony" Pullara Individual Award by AIA Florida last year, he was described as "a shining example" of many of the things that tend to fall victim to more immediate concerns, such as climate, style, public demands, codes and restrictions, etc. His career is, and has been, concerned with community engagement and service to the profession, mentoring young architects, empowering them to secure new business and, in his own words, "giving back to help others."

With great modesty, Ignacio responded that he did not think so highly of himself. No false modesty involved. It is an honest assessment, though he claims to have had little confidence in himself until his teen years. After entering college, he says he realized just how much his parents and family had given to ensure he could succeed.

So, in addition to the practice of architecture, his professional life has been fueled by a desire to teach others, either in his firm or in schools of architecture, how to build and advance careers. He is a proponent of "giving back to help others." There is an excellent description of Ignacio on the internet relating to his educational and professional experience. "Ignacio has grown from challenging beginnings to become a leader and change agent in the lives of hundreds of architects across the nation."

"As for the AIA, I can't see how any architect wouldn't want to be a member. I see it as the only professional association set up to protect and promote the profession. It's the real vehicle to affect architectural change in the legislature."

It has its limits, and some people think it should do more. Still, having been affiliated with other professional associations, I have never seen one more responsive to its members' concerns. I hope that during my term in office, we can attract even more architects to join us." ■



Reyes with his family at the AIA Florida/Caribbean Design & Honor Awards Presentation.

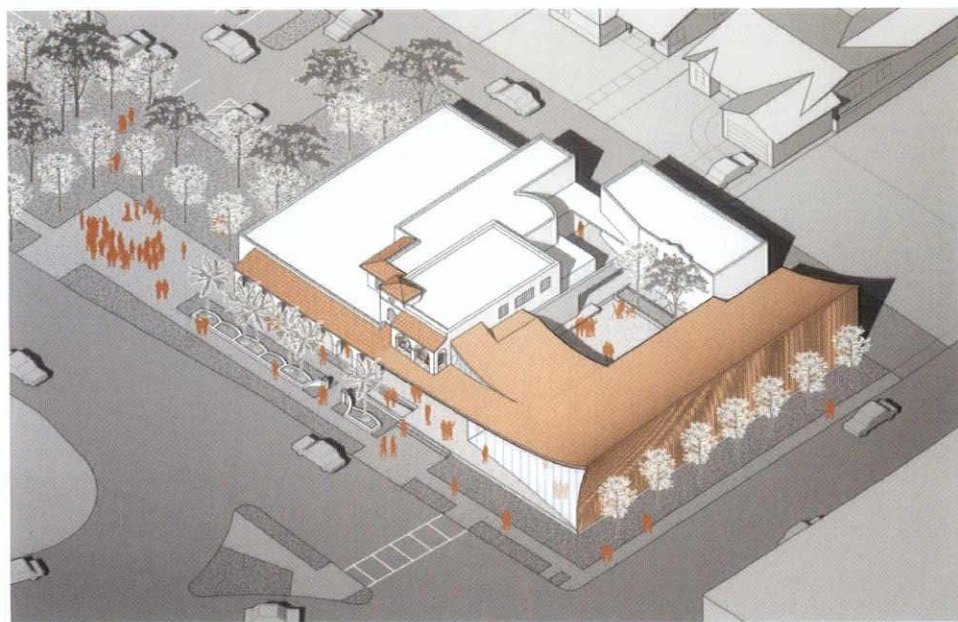
On the Boards



Arts Education Wing Expansion, Art and Culture Center, Hollywood, Florida

Brooks + Scarpa
Architects, Fort Lauderdale

As part of the city's plan to increase arts programming, the new 5,400-square-foot expansion for the historic Art and Culture Center in Hollywood is distinct and contemporary. Designed to serve as an arts education wing for the cultural center, the addition will provide visual arts and music classrooms along with a performance space for dance, drama, music and visual



arts, including multimedia capabilities. The dramatic design is a stark contrast to the two-story, 1920s Mediterranean revival architecture of the current structure.

The curving, solar-ready roof is meant to be a visual marque for the structure and an iconic element to downtown Hollywood, drawing visitors to the center. Additionally,

the wing's design incorporates an outdoor courtyard with a rain garden for stormwater management, and the western façade incorporates perforated metal shade louvers that act as a radiator to absorb and shed heat away from the building. ■

On the Boards



Ninety House,
Isabel, Puerto Rico
Architectural Studio, PSC,
San Juan



The Ninety House is a 2,500-square-foot residence designed as a space where two avid surfers can retire. Located on a cliff overlooking the Atlantic Ocean, the long and narrow site's topography presented design challenges. The primary spaces needed to face the street side to the north to take advantage of the ocean views. Thus, to adapt the program to the sloping site, three levels were created. The ground level includes a terrace, pool and guest space. The second level is for the living area and

another split level includes bedrooms. The client wanted to live in the most efficient house possible and to conserve resources. To that end, Ninety House incorporates heavy roof insulation, cross-ventilation in all spaces, solar panels, rainwater collection, solar water heaters and a concrete wave block wall to mitigate heat gain. ■

unPLANningMIAMI:

A Transformative Design Framework Plan for Unplanning and Strategic Resettlement of South Florida from the Effects of Sea Level Rise and Climate Disruption

Jeffrey E. Huber, AIA, ASLA, NCARB, LEED AP

This essay is part one of two, outlining a design framework researched and developed by Brooks + Scarpa in partnership with Florida Atlantic University and funded by the National Oceanic and Atmospheric Administration Sea Grant. The framework is a roadmap for other designers to access ideas of adaptation and transformation design practices more effectively along with outlining relevant categories. 1) Urbanisms that link ecological and urban services, 2) Forensic ecology, 3) Salt-tolerant plant palette, 4) Green infrastructure technologies and 5) Flood-adaptive architecture. Ultimately, the project will produce a design manual to be used by governmental agencies and the design community, scheduled for completion in February 2022.

All images are courtesy of Brooks + Scarpa/FAU.



A worn adage typically attributed to Henry Ford states, "If I had asked people what they wanted, they would have said a faster horse." These words are echoed to ensure progress and guarantee innovation towards new methods and models of thinking. Community design and planning are rarely innovative, and in most governmental planning agencies, the modus operandi is to

do in the next five years what was done in the previous five. The architecture profession is always innovating, especially when it comes to sustainable building practices, but as architects, we often neglect our roles in community design where we could provide thought leadership in urban development. Rethinking urbanism is necessary because only urbanism gives architecture a holistic

framework through which complex systems can be engaged, even though urban design is usually the missing piece in discussions on resilience and adaptation.

Regional flora and fauna would naturally transition into a salty future.



Coastal Uplands Ecosystem Response

Coastal uplands will be ravaged by storms and erosion. Establishment of BioDunes living shorelines including root dunes, sand engines and mangrove forests work to maintain land and build up over time. Maritime hammocks become fortified by new building investments. Extensive urban decommissioning is required.

Marine and Estuary Ecosystem Response

Creation of BioReef engineering living breakwaters made of reef systems, mangrove forests, dunes and sandy mulch shoals provide protection from storm surge and attenuate wave energy. Expansion of mangrove forest and oyster reefs further builds up land and cleans water. Wave energy farms also provide power to marine and estuary outposts.

Coastal Ridge & Transverse Glades Ecosystem Response

Current development is protected by green infrastructure BioMounds and BioMotes. Low impact development is extensive through out creating green and blue streets. Decentralized utilities work within island formats. Transverse glades are layered to preserve freshwater pools while allowing for tidal action through a BioMOp.

Everglades Ecosystem Response

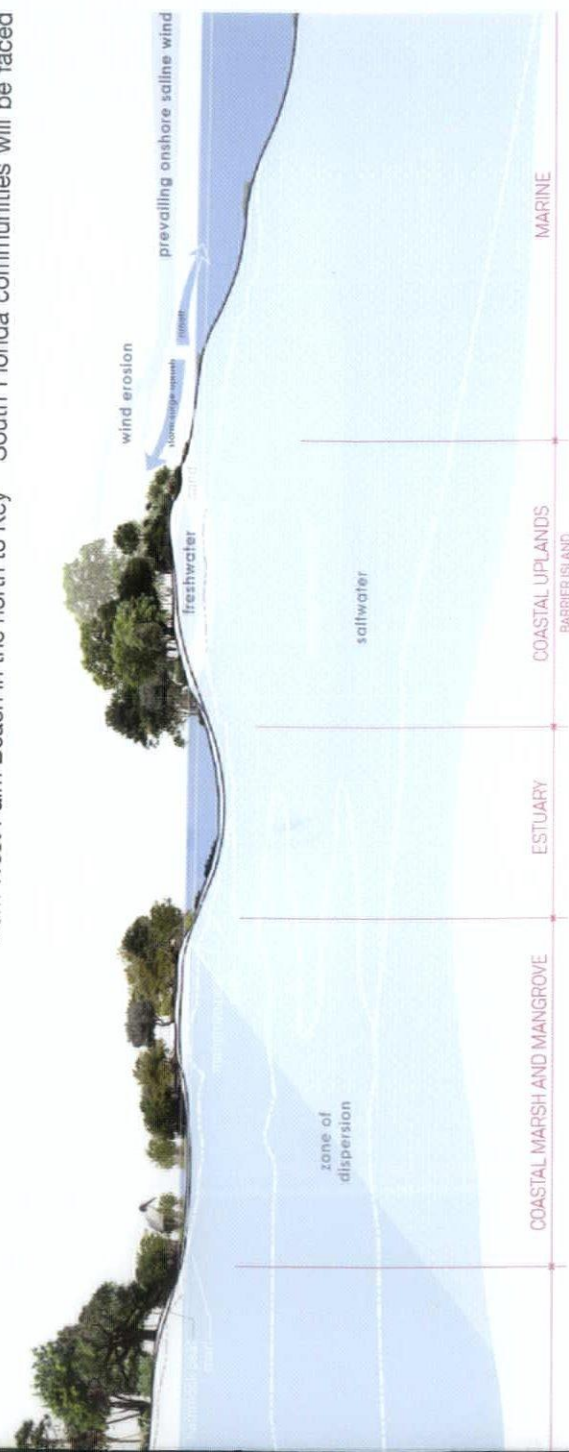
Everglades will require extensive urban decommissioning. The area will need to provide ecological processes to prevent contamination of the landscape. BioMops, BioMounds, BioShore, BioDunes, BioHammocks, and BioReefs will all be required.

HydroSTEADING Framework



The coastal zone is home to some of our country's most valuable ecological and socioeconomic assets. Many of these locations are being demonstrably transformed due to large-scale human and biophysical processes such as urban development, climate change, and rapid sea level rise (SLR). The result is a potential loss of various ecosystem services such as storm protection, wildlife habitat, recreation and aesthetics. South Florida, home to the Miami metropolitan area, stretching from West Palm Beach in the north to Key

West in the south, is emblematic of such conditions. Its rapidly growing population of about 6.5 million, much of which sits below 10 feet NAVD88, is already experiencing a growing flood risk linked with SLR. South Florida communities will face increased vulnerability due to permanent inundation, frequent heat waves, intensifying hurricanes and catastrophic die-offs caused by an increasingly salty environment and loss of critical freshwater habitat. After all, in an inevitable future of sea level rise, South Florida communities will be faced



peat collapse from saltwater intrusion causes land subsidence

everglades transitions into a saltwater tidal marsh

rock lakes become a conduit for drinking water contamination

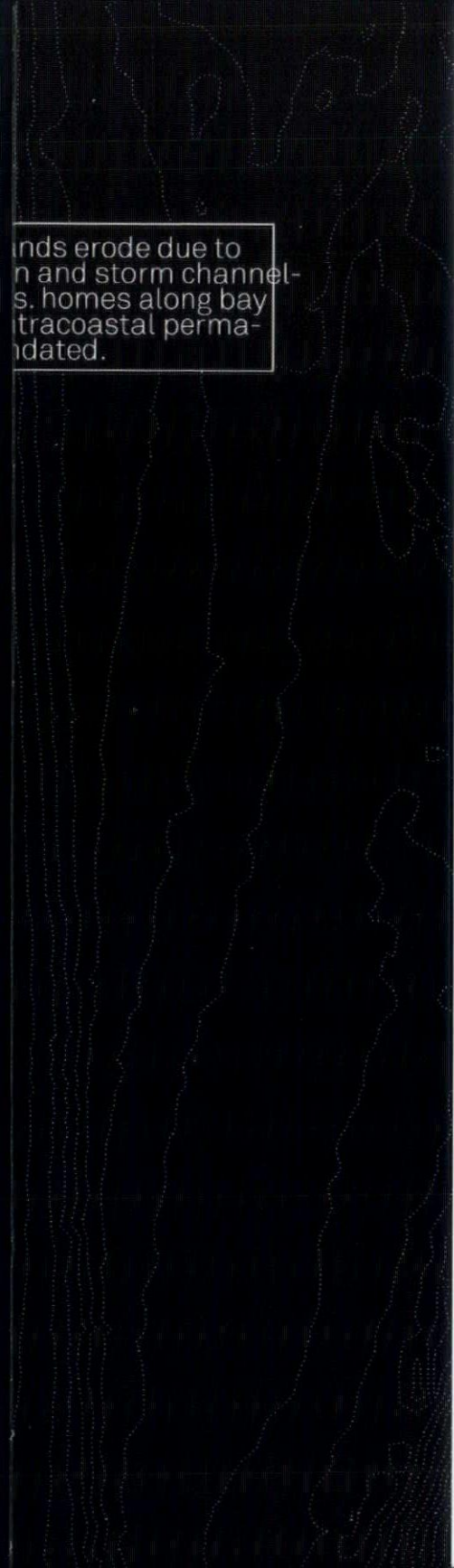
flooding and saltwater intrusion through the transverse glades greatly impacts water quality

60% of housing stock and most roadways flood at high tide

67% of land surface remains

coastal plain and marshes permanently inundated, mangrove forests deepen and coastal vegetation migrates upslope





lands erode due to
n and storm channel-
s. homes along bay
tracoastal perma-
ndated.

with increased vulnerability to five forms of flooding (high groundwater, rainfall, runoff, storm surge and tidal flooding). These challenges will undoubtedly require new transitional landscapes coupled with urban development capable of adapting to increased flooding, saltwater intrusion and the deleterious effects of an increasingly toxic urban environment and regional landscapes in transition. Climate disruption will cause us to rethink the very urban fabric around us and our relationship to water.

unPLANningMIAMI repositions how we live, adapt and transition urban development, especially when we must leave or adapt to the land that is no longer high and dry. Therefore, just as governmental agencies have planning departments, so too, should they consider the establishment of a Department of Unplanning. Ultimately, decisions will need to be made on which neighborhoods are abandoned and which will be modified and adapted. Rising groundwater tables compound this risk due to the region's porous limestone geology that will flood far from coastal shorelines and, ultimately, cause a complete loss of the region's drinking water supply. Policy and design solutions are not truly considering the necessary transformation required to live, work, and play within a saturated coastal environment. The old paradigm of flood management and control will need to change from prevention to acceptance. Abandoned development will need to be prepped and retrofitted with a living infrastructure capable of cleaning the environment as populations shift. Furthermore, population decline will occur as businesses and individuals decide the costs are too high to maintain regional assets and decommissioning (unplanning) of the built environment will come into more clarity as a pressing challenge. These challenges will transform regional tourism, housing, waste management, energy and food production infrastructure.

unPLANningMIAMI redesigns the built environment through a framework of resettlement and abandonment across the five major ecotypes of the region (1. everglades, 2. transverse glades, 3. coastal ridge/rocklands, 4. coastal uplands/barrier islands and 5. estuary/marine habitats). The framework is prepared through design thinking and technological approaches that couple best practices in urban and ecological design. The use of phytoremediation and other ecological technologies are far more cost-effective than trying to demolish and remove potentially toxic waste. Nascent economies that emerge from climate change and SLR will form as the only viable response to living in a saturated and salt-laden landscape. To stay requires conventional land ownership practices and management that promote separation from ecological networks to be questioned and then translated into an unplanning framework. Development of amphibious and transformational strategies through new languages of wetness, buoyancy, tethering, anchorage, hosting, raising and suspension are considered in unPLANningMIAMI. Left behind are preconceived notions of environmental control, mitigation, resistance and permanence for a symbiotic existence, adapting to a dynamic, transitional and fluid environment.

Read part two of unPLANningMIAMI in the Spring 2021 edition of *Florida/Caribbean Architect*. ■

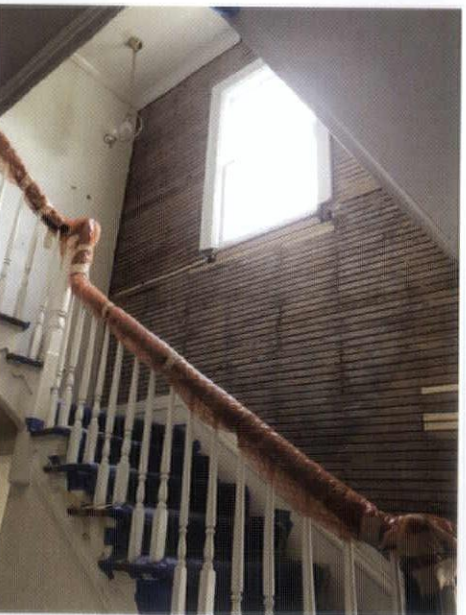
The Leu House Restoration at Leu Gardens

Eric Kleinsteuber, AIA



Listed on the National Register of Historic

In 2017, an oak tree fell through the house



instantaneous bloom of various molds and fungus. The city of Orlando relied on KMF Architects to develop a plan for emergency enclosure and structural bracing. The design team also helped the city coordinate with various mitigation teams while investigating, analyzing and preparing a design restoration package.

It was apparent after analyzing the conditions that significant portions of the historic plaster should be removed down to and including the cypress lath due to the extensive water damage and hazardous organic materials. All efforts were made to save the materials, but testing proved many areas would need to be removed. As it is in many historic structures, the plaster within this house served as the palimpsest's parchment, with each artisan and decorative style embedded in every room. The plaster that tested clean was preserved, allowing the design team to maintain as much of the existing plaster possible. The exposed lath was resecured and replaced with cypress where required.

Additionally, much of the existing wood flooring was also damaged because of standing water. This caused severe cupping and board separation. The design team worked with mitigation teams to remove moisture and to run a drying process to address the damaged floorboards quickly. This process reversed almost all cupping and settled the boards. The design specified a rejuvenation process that removed all the water staining without appearing to be brand new floors.

Another essential feature of the Leu House is the wallcoverings. Each of these coverings is distinct in their execution, so much so that the guests frequently reference each room by their unique finishes (the Red Room, for instance). The city used the house as an interior design showcase project in the early 1990s. This showcase featured multiple designers replicating a specific Victorian feel for the interior, leading to the notable distinctions discussed above. The main living space is designed to retain its Red Room status with a hand-painted custom color damask pattern from Farrow and Ball.

After detailed discussions with the city, the study was repapered with a Victorian print by Bradbury and Bradbury featuring local flora and fauna. A previous mid-century renovation had a floral wallcovering over a bright green chalk finish paint now out of character with the rest of project.

The team uncovered the oldest finish in the house through skilled architectural archaeology — a hand-painted cameo print wallcovering located in the Leu bedroom. Years of layered paper were delicately removed to expose this distinct Victorian cameo, depicting two women tending the garden and collecting bouquets in different poses. Upon additional investigation with the city, this paper is thought to be the oldest wallcovering in the Orlando area. Because of this discovery and its historical importance, the city of Orlando and the design team collaborated with multiple artisans and fabricators to replicate the scene. A similar pattern was found



through Cooper Hewitt's online archive based on the 1948 screen prints from F. Schumacher & Co., but the paper at the Leu house was unanimously agreed to have been hand-painted and much older. Using traditional (hand sketching, block printing and painting) and modern (scanning, color correction, digital printing) methods, the team depicted what would have existed in the early 1900s. The museum now exhibits a plaque of an original salvaged piece of the historic plaster wall with attached wallcovering alongside details regarding

its restoration and the city's commitment to the museum's renewal.

Every restoration effort mirrored the house's wood frame vernacular and its historical precedent. The team successfully implemented the secretary of the interior's standards for the treatment of historic properties with guidelines for preserving, rehabilitating, restoring, and reconstructing historic buildings. Using these standards ensured the successful preservation of this landmark property. Today, the Leu House

Museum resembles the original 1936 home cherished and adorned by Harry P. and Mary Jane Leu. The museum is now open, ready to be experienced. ■

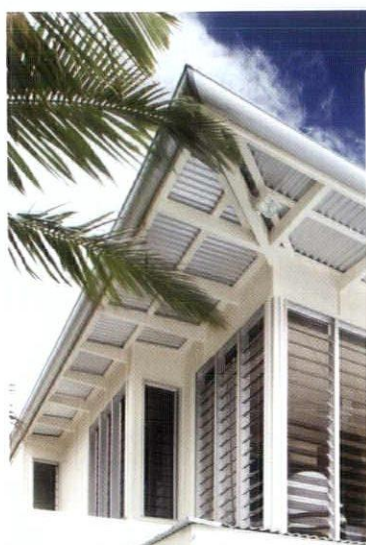
Architect: KMF Architects

Owner: City of Orlando

General Contractor: Tyrell Enterprises, LLC

Mitigation: Hydra Dry Orlando

Wall Coverings: Farrow & Ball, Bradbury & Bradbury Art Wallpapers, F. Schumacher & Co.




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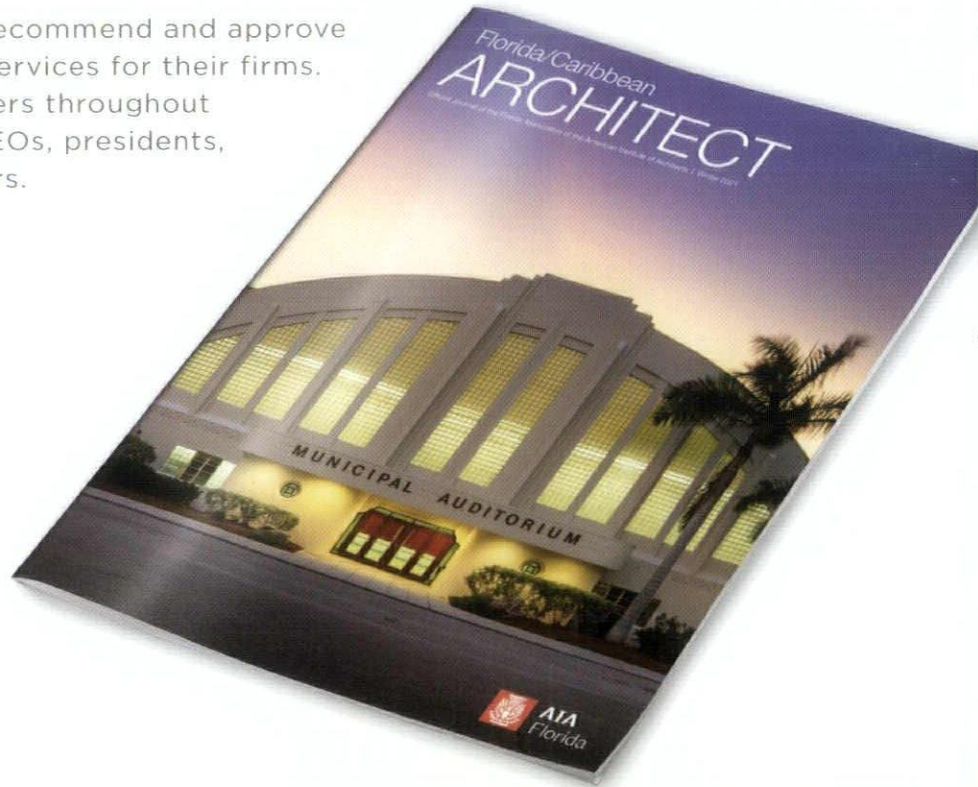
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